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was "a sort of picture writing differing scarcely at all from relief, and, so far as regards effect, little more than tapestry done in stone." From this infantile condition it began to emerge in Greece about the middle of the sixth century B. C., and a century later was raised by Polygnotos, who lived amidst all the architectural and plastic wonders of the age of Perikles, to the dignity of an art which, though destitute of those artifices which after another hundred years enabled Zeuxis and Apelles to give the semblance of reality to their pictures, was capable of expressing human shapes and emotions in an adequate though very simple language of form and color.

The scientific and artistic discoveries made by the Athenian scene-painter Apollodoros, at the close of the fifth century B. C., had, as Pliny expresses it, opened the doors of art to the achievements of the great painters of the age of Alexander; and although the justice of the eulogies pronounced upon their works by ancient writers cannot be tested by ancient remains, we have no reason to doubt that Greek painting had then become what Greek sculpture had long been, consummate in expression, in feeling, in technic, and in truth to ideal nature.

Roman and Pompeian mural decorations faintly echo to us the master works of Timanthos, Melanthios, Apelles, and their peers, and even in the rude frescos of the Catacombs a lingering breath of the antique spirit may be caught; for, as Dr. Schnaase saw, and Dr. Woltmann says at the close of the first chapter of the second part of this volume, "with all its imperfections, the style of these early Christian paintings does not break through or depart from the circle of classic art. It is only in the nature of the subject with which the painter has to deal that a new and specifically Christian element is discoverable."

The short chapters upon mosaics at Byzantium, Ravenna, and Rome are followed, in Book II., by an account of the early period of mediæval painting, from 700 to 950, covering the subjects of Irish and Germanic miniatures, the Carolingian epoch, and Byzantine painting after the close of the Iconoclastic schism. In a second section the history of the central or Romanesque period is given. This fills the period from A. D. 950 up to the revival, in the middle of the thirteenth century, inaugurated by Cimabue, and carried out by Giotto. Pavements, textiles, and glass painting are spoken of, as well as mural and panel painting, in all the principal European countries, and a clear idea of the leading facts connected with their history is given in an attractive manner, calculated to fix them in the reader's mind. Finally, Section III. deals with the so-called final or Gothic period, from A. D. 1250 to 1400, that is, from the Revival to the Renaissance. We commend the introductory chapter of this section to general attention, as containing a clear and concise *résumé* of a complex period.

In discussing the transformation of art, through the gradual assertion of individuality; the transfer of the central radiating influence from Germany and the Romanesque to France and the Gothic; the new aims and predilections of Gothic painters; and the relative position of the Church, the knighthood, and the *bourgeoisie* in respect to art,—the author shows his ability to take that comprehensive view of his whole subject without which he could not have accomplished his difficult task satisfactorily. To speak clearly of art in France and Germany during this transition period is more difficult than to speak of Italian contemporary art, because its history is less complicated,

more interesting, and better known. Even to those who have but a superficial knowledge of art history, the names of Cimabue and Giotto and Duccio and Orgagna are familiar, while those of such early German, Dutch, and French masters as Wurmser of Strasburg, Dietrich of Prague, Stephan and Wilhelm of Cologne, and Broederlam of Ypres, are almost unknown. These men represent tendencies in art, rather than such personalities as we recognize in the men who shaped and directed the development of art in Italy from the middle of the thirteenth to the beginning of the fifteenth century, and laid the foundation of its future triumphs in the Renaissance period. Furthermore, the knowledge which we have, that the Italian tree will in time produce more perfect fruit than that planted north of the Alps, gives a peculiar charm to the early history of Italian painting, and makes it surpass that of any other country in interest.

The latter part of Dr. Woltmann's work is devoted to Giotto and the Giotteschi, and his account shows a just appreciation of the wonderful qualities of the great master, who still, as in his friend Dante's day, "has the cry" (*il grido*), so that now, as then, "the other's fame [Cimabue's] in shade is brought."

That of Giotto will not be lessened by Milanese's assertion, that the frescos of the Palazzo del Podesta, which contain the precious portraits of Dante and his contemporaries, were not painted until after his death. Even if it be justified, we feel that the painter's brows are encircled with a wreath of laurel so much richer than that worn by any other pre-Renaissance Italian artist, that it can afford to lose one leaf, however green.

In the portions of the second volume of his history already published at Leipsic, but not yet translated, Dr. Woermann reaches the first years of the sixteenth century, so that the art of painting under Dürer, Mantegna, Raphael, Titian, and Rembrandt yet remains to be discussed. The admirable way in which he has dealt with the predecessors of these great artists leaves no room for doubt that he will complete this concluding portion of his work with equal ability and care.

CHARLES C. PERKINS.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

THE ABSTRACT OF TRANSACTIONS of the Anthropological Society of Washington (for full title see list of New Publications), prepared by Major J. W. Powell, the President of the Society, and Director of the Bureau of Ethnology, Smithsonian Institution, contains a number of short notices on Indian Pictographs, Aztec and Guatemalan Antiquities, etc., which are not without interest to the student of pre-historic and savage art. A protest must, however, be entered against a new abuse of language in calling the pictographs "etchings," as is repeatedly done in these papers.

MR. DANIEL M. TREDWELL'S *Monograph on Privately-Illustrated Books, A Plea for Bibliomania*, originally read before the Rembrandt Club, of Brooklyn, has been published, somewhat extended by additions to the text and by annotations, by Mr. Fred. Tredwell, 9 Boerum Place, Brooklyn, forming a handsome small octavo volume of 161

pages. It is also announced that a portrait of the author, etched expressly for this work by Mr. Wm. M. Chase, of New York, will be published by the Brooklyn Etching Club in various styles of printing, five of the proofs to be on parchment.

FOREIGN.

MESSRS. HACHETTE & Co. announce as in preparation a new history of art in antiquity (Egypt, Assyria, Persia, Asia Minor, Greece, Etruria, Rome), by M. Georges Perrot, Professor of Classical Archæology and Member of the Institute, and M. Charles Chipiez, Architect. The publishers propose by this work to fill a gap in the literature of art, as, according to their prospectus, "there exists neither in France, nor elsewhere, a single book which traces the whole history of antique art sufficiently in detail." The size of the work—five or six large octavo volumes—will certainly afford space for a more thorough treatment than the subject has heretofore received in books on the general history of art. It is to be issued in about 300 weekly parts at fifty centimes to one franc a part.

THE CATALOGUE OF THE "EXPOSITION DE GRAVURE" which opened at Paris on May 20th, under the auspices of the Cercle de la Librairie, promises, according to the announcements, to be a book which will be valued by all interested in the reproductive arts. It is to be illustrated by representative specimens of all the various kinds of engraving and printing exhibited, and an *édition de luxe* of one hundred copies only is to be published, enriched with additional plates of special value.

THE RUSSIAN ARCHÆOLOGICAL INSTITUTE intends publishing, as a memorial of the late Czar Alexander II., an account of the various antiquarian researches conducted in Russia during his reign. M. Cherniavski has already compiled an index to about fifteen thousand articles and publications relating to the various branches of the science of archæology, giving in special cases a summary of contents. M. Danilov has made a collection of government orders referring to the maintenance and examination of Russian antiquities which have been issued since the time of Peter the Great; and M. Gavrilov has made a supplementary collection of similar orders emanating from the Holy Synod during the period from 1855 to 1880. This extensive work will also include an index to articles dealing with ecclesiastical antiquities, and an account of all compositions relating to Russian heraldry.—*The Academy*.

KREUTZ'S monograph on St. Mark's, Venice, is being continued, according to the *Academy*, by Ferdinand Öngania, with the help of Venetian contributors. It will contain a great number of engravings and chromolithographs, minutely illustrating every feature of the great church, and is to be completed in 1884.

THE HOLBEIN SOCIETY is about to issue a fac-simile of the supposed *editio princeps* of the block-book known as the *Ars Moriendi*. The only known complete copy of this edition, which was probably published about the middle of the fifteenth century, was bought by the British Museum at the Weigel sale, held at Leipsic, in May, 1872, for the sum of 7,150 thalers, or about \$5,362.50.

DR. MILCHHÖFER is engaged upon a work on the museums of Athens.

THE REV. A. C. SMITH, Rector of Yatesbury, is preparing a colored *Map of a Hundred Square Miles round*

Avebury, with a key to the British and Roman remains occurring there, forming a guide to the British and Roman antiquities of North Wilts.

NEW PUBLICATIONS.

AMERICAN.

- Abstract of Transactions of the Anthropological Society of Washington, D. C., with the annual address of the President, for the first year, ending January 20, 1880, and for the second year, ending January 18, 1881. Prepared by J. W. Powell. Washington, D. C.: National Republican Printing-House. 1881. 150 pp. 8vo.
- Archæological Institute of America. Second annual report of the Executive Committee, 1880-81. Presented at the annual meeting of the Institute, Boston, May 21, 1881. Cambridge: John Wilson and Son, University Press. 1881. 49 pp. 8vo.
- BARBER, EDWIN A. Pueblo Pottery. 10 pp. Illustr. 8vo. (From *The American Naturalist*, June, 1881.)
- COOK, CLARENCE. What shall we do with our walls? New York: Warren, Fuller, & Co. [W. S. Gottsberger.] 1881. ii + 35 pp. Illustr. Square 8vo.
- EASTLAKE, C. L. Hints on household taste in furniture, upholstery, and other details; edited, with notes, by C. C. Perkins. 6th Amer. ed., from latest Engl. ed. Boston: Houghton, Mifflin, & Co. 1881. 340 pp. Colored illustr. 8vo. Cloth, \$3; half-calf, \$5; morocco, \$7.
- LÜBKE, W. History of art; edited by Clarence Cook. Student's edition. New York: Dodd, Mead, & Co. 1881. 2 vols. Illustr. 8vo. Cloth, \$7.50.
- Metropolitan Museum of Art. Handbook No. 8. The Vanderbilt Collection of Drawings, in the East Galleries. (First edition.) Published by the Metropolitan Museum of Art [New York]. May, 1881. 44 pp. 8vo.
- PROUDFIT, S. V. Antiquities of the Missouri Bluffs. 10 pp. 8vo. (Read before the Academy of Science, Des Moines, Iowa. Reprinted from *American Antiquarian*, April, 1881.)
- RAWLINSON, REV. G. Five great monarchies of the ancient Eastern world: the history, geography, and antiquities of Chaldea, Assyria, Babylonia, Media, and Persia; collected from ancient and modern sources; from the latest English edition. New York: Dodd, Mead, & Co. 1881. 3 vols., maps, and illustr. 8vo. Cloth, \$9.
- TREDWELL, DANIEL M. A monograph on privately-illustrated books. A plea for bibliomania. Brooklyn: Fred. Tredwell. 1881. v + 161 pp. Small 8vo.

FOREIGN.

- Annuaire de l'instruction publique et des beaux-arts pour l'année 1881. Première partie: Administration et personnel. Paris: Delalain frères. 554 pp. and map. 8vo. 4 francs.
- Architektonische Studien. Herausgeg. vom Architekten-Verein, etc. [As previously announced.] Stuttgart: Wittwer. 1881. Parts 46-49. Each part, 6 plates, fol., 2.40 marks.
- BLANC, C. Grammaire des arts du dessin. 6^e éd. Paris: Loones. 695 pp. Illustr. Large 8vo. 20 francs.
- Catalogue des planches gravées composant le fonds de la chalcographie du musée national du Louvre et dont les épreuves se vendent au musée. Paris. xxii + 427 pp. 8vo.
- Catalogue et description des objets d'art et de l'antiquité, du moyen âge et de la renaissance exposés au Musée des Thermes et de l'Hôtel de Cluny; par E. du Sommerard, directeur du Musée. Paris: Hôtel de Cluny. xlv + 690 pp. 8vo.
- CHAMPFLEURY. Bibliographie céramique, nomenclature analytique de toutes les publications faites en Europe et en Orient sur les arts et l'industrie céramiques depuis le XVI^e siècle jusqu'à nos jours; par C., conservateur du Musée de Sèvres. Paris: Quantin. xvi + 358 pp. 8vo. 20 francs.
- CLÉMENT, C. Michel-Ange, Léonard de Vinci, Raphael; avec une étude sur l'art en Italie avant le XVI^e siècle et des catalogues raisonnés, historiques et bibliographiques. 5^e éd., revue et considérablement augmentée. Paris: Hetzel & Cie. 414 pp. 18mo. 3 francs.
- DARCEL, A. Les tapisseries décoratives du Garde-meuble (mobilier national), choix des plus beaux motifs; par Ed. Guichard, architecte-décorateur, texte par A. D., administrateur de la manufacture des Gobelins. Paris: Baudry. Parts 7, 8, and 9. 60 pp. and 60 plates. Fol. 200 francs for the complete work, comprising 100 plates.
- Deutsche Renaissance. Eine Sammlung von Gegenständen, etc. [As previously announced.] Leipzig: Seemann. 1881. Parts 74-76. Each part, 10 plates and 1 sheet text, fol., 2.40 marks.
- EMILE-SOLDI. Les arts méconnus. Les camées et les pierres gravées, l'art au moyen âge, l'art persan, l'art khmer, les arts du Pérou et du Mexique, l'art égyptien, les arts industriels, les musées du Trocadero. Paris: Leroux. 1881. xxiii + 531 pp., 400 illustr. 8vo. 25 francs.
- EVANS, JOHN. The ancient bronze implements, weapons, and ornaments of Great Britain and Ireland. London: Longmans. 520 pp. 8vo. £1 5s.
- Formenschatz, Der. Eine Quelle der Belehrung und Anregung für Künstler und Gewerbetreibende, wie für alle Freunde stylvoller Schönheit aus den Werken der besten Meister aller Zeiten und Völker. Herausgeg. von G. Hirth. Jahrgang 1881. Leipzig: Hirth. 1881. 12 parts, 12 to 16 plates each. 4to. 1.25 marks per part.